

The feminine and the writing
From Nietzsche till Derrida and beyond

Abstract

By means of the subtitle "From Nietzsche till Derrida and beyond" we allude allusion to the subtitle of Derrida's "The Post Card: From Socrates till Freud and beyond", but at the same time to what is at stake in the numerous "beyond" stated by every approach of a philosophical work. The writing experience itself is of great importance for us in that it is possible to distinguish a "personal dimension" (which we characterise using a neologism as "voicing" (voixante)) and a "professional dimension" (conceptual). Every work is in that sense a specific illustration of an internal singing, of a melody that can be brought in contact with life and not only turned *towards* life. It is precisely this voicing dimension of life the one who grants the longevity of a work as well as the trait of a method that differs from the one embodied in the written text (Socrates) or issued from an already constructed theoretical corpus (Freud). It is the mystery of the feminine that which draws the line that goes between Derrida, Nietzsche and Socrates: Socrates as the bearer of the feminine voice in his refusal of writing, Derrida as the seed-sower of the masculine voice in his writing. Nietzsche in-between.

The sonority of silence in the writing experience and the silence in the sonority of the oral disagreements open a field of privilege for the questions concerning method and style. The expression-concepts at work throughout our thesis are: the river-style (le style-fleuve), the ink-blood (l'encre-sang), Ojo-Clitoris, the truth of the eye (le vrai d'oeil) or the eyetruth (Vroeil), to voice (voixayer), the paraquill (paraplume), the paraeye (paraploeil), the attitudinal language, the hymenal approach and the clitoral approach of the feminine...

Wherefore, the topic of style is approached in terms of one of life and death, and the principle of anguish and that of joyfulness are referred to the ambiguity of the pharmakon in Plato. The parallel drawn between the images of the post card, *Le vecteur de vérité* of which speaks Derrida, the painting of Eugen Schiele *Amicizia* (1913) and the photograph of Lou Andreas Salomé with Paul Rée and Nietzsche, taken by Jules Bonnet (1882), brings us in its way to the following conclusion:

It is impossible to get hold of something (maintenir) without touching it. The "get your hands on something" (La main + tenir = MainTenir). It's always a matter of "now" (MainTenant)! That's why Socrates holds the quill of the platonic writing. That's why Nietzsche sees the whip instead of the quill in Lou's hands. That's why the brush doesn't need the quill in order to show in what consists friendship according to Schiele. Thus, our whole text.